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ROUAULT

GRAPHIC WORKS 1911-1958

GEORGES ROUAULT

GRAPHIC WORKS 1871-1958

London Graphic Art Associates 84 Grosvenor Street (Second Floor),
London, W1 (*Corner of New Bond Street*) Hyde Park 4238

MEASUREMENTS. Height precedes width. Measurements extend to the plate mark when this shows; in the case of lithographs, to the edge of the worked area. When the paper has been cut so that the plate mark is not visible, the measurement is to the edge of the paper.

DATES. The dates given for the individual plates refer to the period when they were worked on by Rouault. In some cases publication occurred later, and when this is known it is given. Usually, however, publication took place shortly after the plate was made.

INTRODUCTION

The artist Georges Rouault followed a lonely path, for he strove to express his deep religious faith in a contemporary idiom that can stand comparison with that of the great innovators of modern art. Although he was associated for a short time with the Fauve painters, he tended more to seek out the company of such writers and thinkers as Joris-Karl Huysmans and Léon Bloy, who prepared the way for the modern French Catholic cultural revival. These writers combined a personal mystical inclination with a social conscience of advanced, even radical character; the effects of their work may be noted on the French scene even today.

Rouault did not begin to be closely concerned with printmaking until 1916. After this date he became involved in an ambitious series of projects proposed by the dealer and publisher Ambroise Vollard. Driven by Vollard's unflagging enthusiasm, Rouault devoted the major share of his attention to his graphic work until the dealer's sudden death in 1939.

Rouault's prints are mainly in the aquatint medium, which is especially suited to the strong contrast of values and subtly textured surface of his work. Their subjects range across the entire scope of Rouault's later *oeuvre*, which is always imbued with his passionate concern for the misery and grandeur of the human condition.

CHRONOLOGY

1871 Georges Rouault born on December 31 in Paris, the son of Alexandre Rouault, a cabinet-maker, and his wife, née Marie-Louis Champdavoine.

1885 Apprenticed as a stained-glass maker.

1891 Begins formal training as a painter at the Ecole Nationale Supérieure des Beaux-Arts.

1891 Gustave Moreau becomes Rouault's teacher at the Ecole; meets Matisse, Marquet, Marguin and other artists in Moreau's classes.

1894 Awarded the Prix Chenavard.

1898 Death of Gustave Moreau.

1903 Appointed curator of the Gustave Moreau museum; collaborates in founding the Salon d'Automne, in which he shows regularly until 1908.

1905-12 Shows at the Salon des Indépendents.

1907 Introduced to Ambroise Vollard by the potter Metthey.

1908 Marries Marthe le Sidaner.

1910 First one-man show at the Galerie Druet.

1911 Moves to Versailles; begins friendship with Jacques and Raïssa Maritain and with André Suarès.

1913 Vollard purchases his entire output to date.

1917 Vollard becomes Rouault's dealer, encouraging him to continue in an intense phase of printmaking activity.

1924 Large retrospective exhibition at the Galerie Druet.

1927 Publishes an autobiographical volume, *Souvenirs intimes*.

1929 Designs sets for a ballet "The Prodigal Son" commissioned by Diaghilev.

1938 Graphic work shown at the Museum of Modern Art in New York.

1939 Vollard killed in an automobile accident.

1940 Lionello Venturi publishes a comprehensive monograph on the artist.

1945 Large retrospective exhibition at the Museum of Modern Art in New York.

1946 Joint exhibition with Braque to mark the opening of the Tate Gallery in London.

1948 *Miserere* published; retrospective in Zurich.

1951 *Hommage a Georges Rouault* exhibition at the Palais de Chaillot to mark the artist's 80th birthday.

1958 Death of Georges Rouault on February 13th.

1964 Exhibition of unfinished pictures in the Louvre.

1966 Exhibitions in Edinburgh and London.

GEORGES ROUAULT

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Miserere

The subject matter of the *Miserere* cycle, which was mainly conceived during World War I, reflects a deeply meditated pity for the sufferings of mankind. The individual compositions were first drawn in India ink; later, at Vollard's suggestion, these were transformed into paintings. From these paintings copper engravings were made on which the artist worked assiduously from 1916 to 1927. It was originally intended that the plates be accompanied by a text by Rouault's friend André Suarès, but this was never written. Some of the titles were chosen from passages in the Bible and from classical authors; the others were composed by the artist himself. The plates, printed under Rouault's supervision in 1927, were only published in 1948, in an edition of 450, on paper watermarked "Ambroise Vollard". None of them was signed. The cycle comprises 58 aquatints.

1 *"Have mercy upon me, O God, according to thy loving-kindness."*
PLATE 1
22⅞″ × 16½″

2 *Jesus reviled . . .*
PLATE 2
20″ × 14⅞″

3 *forever scourged . . .*
PLATE 3
19¼″ × 14½″

4 *takes refuge in your heart, poor vagabond*
PLATE 4
19″ × 14½″

5 *Alone, in this life of pitfalls and malice*
PLATE 5
19″ × 14½″

6 *Are we not slaves?*
PLATE 6
22⅛″ × 17⅛″

7 *believing ourselves kings*
PLATE 7
23¼″ × 16½″

8 *Who does not wear a mask?*
PLATE 8
22⅛″ × 16⅛″

9 *Sometimes the way is beautiful . . .*
PLATE 9
14⅛″ × 19⅛″

10 *in the old quarter of Long Suffering. . . .*
PLATE 10
22¼″ × 10½″

11 *Tomorrow will be fair, said the castaway*
PLATE 11
19⅞″ × 14″

12 *The hard task of living. . . .*
PLATE 12
18⅞″ × 14¼″

13 *to love would be so sweet*
PLATE 13
18⅞″ × 14¼″

14 *So-called good-time girl*
PLATE 14
20″ × 14⅞″

15 *In the mouth that was sweet, the taste of gall*
PLATE 15
19⅛″ × 13⅞″

16 *The Society lady fancies she has a reserved seat for Heaven*
PLATE 16
19⅛″ × 13⅞″

17 *Emancipated woman, who has lost her bearings* (who cries midday when it is two o'clock)
PLATE 17
22″ × 17″

18 *The prisoner is led away. . . .*
PLATE 18
19¼″ × 13½″

19 *his counsel, in hollow phrases, proclaims his complete indifference. . . .*
PLATE 19
19¼″ × 13½″

20 *beneath a forgotten crucifix*
PLATE 20
19¼″ × 13½″

21 *"He was oppressed, and he was afflicted, yet he opened not his mouth"*
PLATE 21
19¼″ × 13½″

22 *In so many different domains, the noble task of sowing in hostile land*
PLATE 22
19¼″ × 13½″

23 *Street of the Lonely*
PLATE 23
14¼″ × 20″

24 *Winter, scourge of the earth*
PLATE 24
20¼″ × 14¾″

25 *Jean-François never sings alleluia . . .*
PLATE 25
23½″ × 16¼″

26 *in the land of thirst and terror*
PLATE 26
16½″ × 23″

27 *"Mortality hath her tears . . ."*
PLATE 27
22¾″ × 16¼″

28 *"He that believeth in me, though he were dead, yet shall he live"*
PLATE 28
22¾″ × 17½″

29 *Sing Matins, a new day is born*
PLATE 29
20½″ × 14¼″

30 *("Know ye not, that) so many of us (as were baptized into Jesus Christ) were baptized into his death?"*
PLATE 30
21½″ × 16½″

31 *("A new commandment I give unto you), that ye love one another"*
PLATE 31
23⅛″ × 16½″

32 *Lord, it is thou, I know Thee*
PLATE 32
22⅛″ × 17¼″

33 *and Veronica is still among us with her veil of compassion . . .*
PLATE 33
17½″ × 16¼″

34 *"Even the ruins have perished"*
PLATE 34
22¼″ × 17⅛″

35 *"Jesus will be in agony, even to the end of the world. . . ."*
PLATE 35
23⅛″ × 17¼″

36 *This will be the last time, father!*
PLATE 36
23¼″ × 17½″

37 *"Man is a wolf to man"*
PLATE 37
23½″ × 16¼″

38 *The Chinese invented gunpowder, they say, and made us a gift of it*
PLATE 38
22¼″ × 16⅛″

39 *We are mad*
PLATE 39
22¾″ × 16⅛″

40 *Face to Face*
PLATE 40
22¼″ × 17½″

41 *Auguries*
PLATE 41
20½″ × 17½″

42 *"Wars, dread of mothers"*
PLATE 42
22¾″ × 16¼″

43 *"We are doomed to death, we and all that is ours"*
PLATE 43
22¼″ × 16⅛″

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44 *My sweet land, what has become of you?*
PLATE 44
16½″×23″

45 *Death took him as he rose up from his bed of nettles*
PLATE 45
21½″×13½″

46 *"The just, like sandalwood, perfume the axe that strikes them"*
PLATE 46
22¾″×16¾″

47 *"Out of the depths. . . ."* (*I have cried unto thee, O Lord*)
PLATE 47
17⅛″×23⅝″

48 *In the winepress, the grapes were crushed*
PLATE 48
16½″×23″

49 *"The nobler the heart, the less stiff the collar"*
PLATE 49
23⅛″×16¼″

50 *"Tooth and nail"*
PLATE 50
22¼″×17¼″

51 *Far from the smile of Rheims*
PLATE 51
20⅛″×15⅛″

52 *The law is the law, hard though it be*
PLATE 52
23″×16⅛″

53 *Our Lady of the Seven Sorrows* (*Virgin of the seven swords*)
PLATE 53
23″×16¾″

54 *"Onward, the dead!"*
PLATE 54
23⅛″×17⅛″

55 *Sometimes the blind have comforted those that see*
PLATE 55
23¼″×17½″

56 *In these dark times of vainglory and unbelief, Our Lady of the Ends of the Earth keeps watch*
PLATE 56
23¼″×17½″

57 *"Obedient unto death, even the death of the cross"*
PLATE 57
23″×15¾″

58 *"And with his stripes we are healed"*
PLATE 58
22¾″×18⅛″

Fleurs Du Mal

This series of 12 aquatints in colours was planned to illustrate an edition of Charles Baudelaire's famous book, which was never issued. The poems of Baudelaire had long fascinated Rouault as an archetypal statement of the dilemma of the alienated artist embedded in an uncomprehending society. The emotional gamut of the poems, which range from momentary states of epiphany and ecstasy to depths of despair, has a striking affinity with Rouault's own work. Moreover a common interest in the various social types of modern urban life, the judge and the servant, the great lady and the prostitute, unites the artist with the poet. The aquatints were printed by Roger Lacourière in 1936-38 in an edition of 250, with 50 in black and white, on "Maillol". After it had been decided not to issue the book, the prints were released as a separate series after 1945. None was signed.

59 NU DE PROFIL
Initialled and dated in the plate 1936
12¼″×8¼″

60 COURTISANE DE FACE
Initialled and dated in the plate 1937
12″×8¼″

61 LAQUAIS
Initialled and dated in the plate 1937
12¼″×8¼″

62 VIEILLE COURTISANE À LA FENÊTRE
Not dated
12″×8¼″

63 FEMME FIÈRE
Initialled and dated in the plate 1938
12¼″×8¼″

64 JUGES
Initialled and dated in the plate 1938
12¼″×8¼″

65 TRIO
Initialled and dated in the plate 1938
12″×8¼″

66 PAYSAGE À LA TOUR
Initialled and dated in the plate 1938
12¼″×8¼″

67 CHRIST DE FACE
Initialled and dated in the plate 1938
12¼″×8¼″

68 CHRIST DE PROFIL
Not dated
12¼″×8¼″

69 GOLGOTHA
Initialled and dated in the plate 1938
12¼″×8¼″

70 LE TOMBEAU DE BAUDELAIRE
Initialled and dated in the plate 1936
11¾″×8¼″

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Cirque. André Suarès

This group of aquatints in colours was produced to illustrate a text by André Suarès. Rouault shares his interest in the circus with other modern artists, notably Seurat, Forain and Picasso. Only 8 plates of the originally planned set were completed and the book was not published. Rouault worked on these plates from 1930 until 1938. The prints were released after 1945 and none of them was signed.

71 PARADE
Not dated
11⅞″ × 10½″

72 CLOWN ASSIS
Initialled and dated in the plate 1930
12¾″ × 9″

73 CLOWN AU TIMBALE
Initialled and dated in the plate 1930
12¾″ × 8⅛″

74 BALLERINE
Not dated
12″ × 8″

75 CLOWN ET ENFANT
Initialled and dated in the plate 1930
12¼″ × 8⅛″

76 AMAZONE
Initialled and dated in the plate 1930
11⅛″ × 8⅞″

77 LE JONGLEUR
Initialled and dated in the plate 1930
12½″ × 8½″

78 LE CLOWN JAUNE
Initialled and dated in the plate 1930
13½″ × 9⅞″

79 CLOWN AU CHIEN
Unfinished plate for 'Cirque'
12¾″ × 8½″

Cirque de l'Etoile Filante

This second set of Rouault's prints on the circus theme offers a more complete account of circus life than that provided by the Suarès group, since the artist was not illustrating an existing text and could draw freely upon his memory and imagination. The 17 aquatints in colours and 83 woodcuts (the latter were cut by G. Aubert after Rouault's designs) were published by Vollard in 1938 in an edition of 280. None was signed.

80 PARADE
Initialled and dated in the plate 1934
12¼″ × 8″

81 PIERROT NOIR
Initialled and dated in the plate 1935
12¼″ × 8¼″

82 AMER CITRON
Initialled and dated in the plate 1935
12⅜″ × 8⅛″

83 LE PETIT NAIN
Initialled and dated in the plate 1934
12¼″ × 8⅛″

84 JONGLEUR
Initialled and dated in the plate 1934
12¼″ × 8⅛″

85 LA PETITE ECUYÈRE
Initialled and dated in the plate 1936
11⅞″ × 8⅛″

86 MADAME LOUISON
Initialled and dated in the plate 1935
12¼″ × 8⅛″

87 TRISTES OS
Initialled and dated in the plate 1934
12⅛″ × 8⅛″

88 MADAME CARMENCITA
Initialled and dated in the plate 1935
12¼″ × 8⅛″

89 ENFANT DE LA BALLE
Initialled and dated in the plate 1935
12¼″ × 8⅛″

90 MASTER ARTHUR
Initialled and dated in the plate 1934
12⅛″ × 8¼″

91 DOUCE AMÈRE
Initialled and dated in the plate 1934
12¼″ × 8⅛″

92 LE RENCHÉRI
Initialled and dated in the plate 1935
12¼″ × 8⅛″

93 PIERROT
Initialled and dated in the plate 1935
12¼″ × 8⅛″

94 LES BALLERINES
Initialled and dated in the plate 1934
12¼″ × 8⅛″

95 AUGUSTE
Initialled and dated in the plate 1934
12⅛″ × 8¼″

96 DORS, MON AMOUR
Initialled and dated in the plate 1935
12¼″ × 8¼″

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Passion. André Suarès

This important cycle on the Passion of Christ shows many parallels with the artist's painted *oeuvre*. The 17 aquatints in colours were published by Ambroise Vollard in 1939, in an edition of 245, with 25 *hors de commerce*, on "Montval". The publication also includes 83 woodcuts executed after the artist's designs by G. Aubert; though not catalogued separately below, some of these are also available. None was signed.

97 CHRIST DEVANT LA VILLE
Initialled and dated in the plate 1935
12¾″ × 8¾″

98 CHRIST AU FAUBOURG
Initialled and dated in the plate 1935
12″ × 8¼″

99 PAYSAN
Initialled and dated in the plate 1935
12″ × 8¼″

100 HOMME CONDUISANT UN AUTRE
Initialled and dated in the plate 1936
12″ × 9¼″

101 CHRIST PRENANT CONGÉ DE SA MÈRE
Initialled and dated in the plate 1936
12¾″ × 8½″

102 CHRIST ET LES ENFANTS
Initialled and dated in the plate 1935
12″ × 8¼″

103 ECCE HOMO
Initialled and dated in the plate 1936
12¾″ × 8¾″

104 AIDE-BOURREAU portant un des Bois de la croix, vers la droite
Initialled and dated in the plate 1936
12¾″ × 8¾″

105 ECCE DOLOR
Initialled and dated in the plate 1936
12¾″ × 8¾″

106 CHRIST EN PROFIL, À DROITE
Initialled and dated in the plate 1936
12¾″ × 8½″

107 JUDAS
Initialled and dated in the plate 1936
12¾″ × 8¾″

108 PROFESSEUR PIEU, Membre de l'Institut
Initialled and dated in the plate 1935
12¾″ × 8¾″

109 SAINTE PUTE
Initialled and dated in the plate 1936
12¾″ × 8½″

110 CHRIST ET LES PILGRIMES
Initialled and dated in the plate 1936
12¾″ × 8¾″

111 CHRIST ET LES EXÉGÈTES
Initialled and dated in the plate 1936
12¾″ × 8¾″

112 LES DISCIPLES
Initialled and dated in the plate 1936
12¾″ × 8¾″

113 AIDE-BOURREAU portant un des Bois de la croix, vers la gauche
Initialled and dated in the plate 1936
12¾″ × 8½″

Réincarnations du Père Ubu

Ubu was the central figure of Alfred Jarry's scabrous play, which was first produced in Paris in 1896. It has since been recognised as a classic in the canon of the Theatre of the Absurd. As John Russell has pointed out, Rouault came to see *Ubu* "as a symbol of the dark forces which exist within every human being". Consequently, Rouault was glad to have the opportunity to illustrate a kind of continuation of Jarry's work written by Vollard. The 22 aquatints were published in 1932, in an edition of 250. The publication also includes 104 woodcuts executed by G. Aubert after designs by Rouault.

114 PAYSAGE AU PALMIER
Initialled and dated in the plate 1928
11¾″ × 7¼″ (*frontispiece*)

115 HOMME AU CASQUE TROPICAL
Initialled and dated in the plate 1928
11¾″ × 7½″

116 HOMME AU CHAPEAU
Initialled and dated in the plate 1928
11¾″ × 7⅛″

117 HOMME À LA MOUSTACHE, SOURIANT
Initialled and dated in the plate 1928
11¾″ × 7⅛″

118 HOMME EN PROFIL, VERS LA GAUCHE
Initialled and dated in the plate 1928
10¾″ × 7″

119 PÉDAGOGUE
Initialled and dated in the plate 1928
12¼″ × 7¼″

120 FEMME HIDEUSE
Initialled and dated in the plate 1928
11¾″ × 7¼″

121 NÈGRE PORTANT UNE VALISE
Initialled and dated in the plate 1928
8½″ × 12″

122 L'ADMINISTRATEUR
Initialled and dated in the plate 1928
10¼″ × 6¼″

123 PAYSAGE AU PALMIER
Initialled and dated in the plate 1928
11¾″ × 7¼″

124 LE NÈGRE
Initialled and dated in the plate 1928
12″ × 6″

125 FILLE NUE
Initialled and dated in the plate 1928
10⅛″ × 6⅛″

126 PAYSAGE AVEC NÉGRESSE portant une cruche sur la tête
Initialled and dated in the plate 1928
11⅛″ × 7½″

127 NÉGRESSE EN PROFIL
Initialled and dated in the plate 1928
12½″ × 8″

128 FEMME AU CHAPEAU en profil, vers la gauche
Initialled and dated in the plate 1928
12″ × 7⅛″

129 DRAGON VOLANT
Initialled and dated in the plate 1928
8½″ × 12⅛″

130 LES AMANTS
Initialled and dated in the plate 1928
12¼″ × 8½″

131 DEUX FEMMES EN PROFIL
Initialled and dated in the plate 1928
10½″ × 7½″

132 FEMME AU COLLIER
Initialled and dated in the plate 1928
10″ × 6⅛″

133 HOMME À LA MOUSTACHE et aux lunettes
Initialled and dated in the plate 1928
12″ × 7¼″

134 FEMME NUE, ASSISE
Initialled and dated in the plate 1928
10½″ × 6¼″

135 FEMME NUE, vers la gauche
Initialled and dated in the plate 1928
11¼″ × 8″

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Frapier Editions

Frapier published lithographs by Rouault and other artists in the 1920's, generally in quite small editions. They all bear the blind stamp of Frapier's Galerie des Peintres Graveurs.

136 L'ECUYÈRE
Lithograph 1924
Edition of 100, signed
13⅜″×8¾″

137 LE PITRE
Lithograph 1924, signed
13⅜″×8¾″

138 DOMPTEUR
Lithograph 1924, signed
14½″×11½″

139 PARADE
Lithograph 1924-1927, signed
12⅝″×10½″

140 FILLE
Lithograph 1925-1927
Signed and numbered 63/100
13″×8⅞″

141 ECUYÈRE ASSISE
Lithograph 1925-1927, signed
12⅜″×8⅛″

142 LE BONIMENT DU CLOWN
Lithograph *c.* 1926
All 4 states, signed
13¼″×8¼″

143 L'ORATEUR
Lithograph *c.* 1926, signed
11¼″×8¼″

144 LE TRIO,
Lithograph *c.* 1926, signed
12⅞″×10¼″

145 GROTESQUES
Lithograph *c.* 1926, signed
12⅛″×8⅛″

146 ANE
Lithograph *c.* 1926, signed
12⅛″×8⅛″

147 PETITE FAMILLE
Lithograph *c.* 1926, signed
12⅛″×9″

148 LA CLOWNESSE
Lithograph *c.* 1926, signed
13¼″×9″

149 LE CHRIST EN CROIX
Lithograph 1925
Signed and numbered 41/50
12″×8¼″

150 PORTRAIT CHARLES BAUDELAIRE
Lithograph, signed
8¼″×6½″

151 JONGLEUR
Lithograph 1925, signed
12¼″×8½″

152 BILBOQUET
Lithograph 1925, signed
12⅛″×9¼″

153 AUTOMNE
Lithograph 1933
Signed and inscribed '*3e. tirage*, 1933'
17½″×22⅜″

Souvenirs Intimes

This autobiographical volume contains Rouault's reminiscences of his friendship with Gustave Moreau and with the leading writers of the French Catholic "Renaissance", especially J.-K. Huysmans and Léon Bloy. The six original lithographs, were published by Frapier in 1927.

154 SELF-PORTRAIT
Signed in the plate
9″ × 6¾″

155 GUSTAVE MOREAU au petit chapeau
Initialled in the plate
9¼″ × 6¼″

156 GUSTAVE MOREAU à la barbe blanche
2nd state, signed
9¼″ × 6¼″

157 PORTRAIT DE LÉON BLOY
Initialled in the plate
9¼″ × 6¼″

158 PORTRAIT DE J. K. HUYSMANS
1st state, initialled in the plate
9¼″ × 6¾″

159 PORTRAIT DE J. K. HUYSMANS
2nd state
Signed and numbered 7/25
On Japon
9¼″ × 6¾″

160 PORTRAIT DE ANDRÉ SUARÈS
Initialled and signed in the plate 1926
9¼″ × 6¼″

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Georges Rouault —

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